



*Catalogue and Description
of the Works of
Callot.*





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Catalogue and Description of the Works of
CALLOT.

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J. CALLOT.

A
CATALOGUE

AND

Description

OF THE WHOLE OF THE WORKS OF THE

CELEBRATED

JACQUES CALLOT;

CONSISTING OF

1450 PIECES,

Including those attributed to him, and after him.

TO WHICH IS ADDED,

A LIST OF THE BEST PIECES OF THIS MASTER,

FOR THE USE OF THOSE

Who would make a SELECT COLLECTION of his WORKS.

WITH A BRIEF SKETCH OF HIS LIFE.

Translated from the Manuscript of a FRENCH AMATEUR, carefully compared with the Set in the Cabinet of the late KING OF FRANCE; CALLOT's own Set, in the Possession of M. SILVESTRE, of Versailles; and many other Collections, in which are many Uniques, and curious Variations.

By J. H. GREEN.

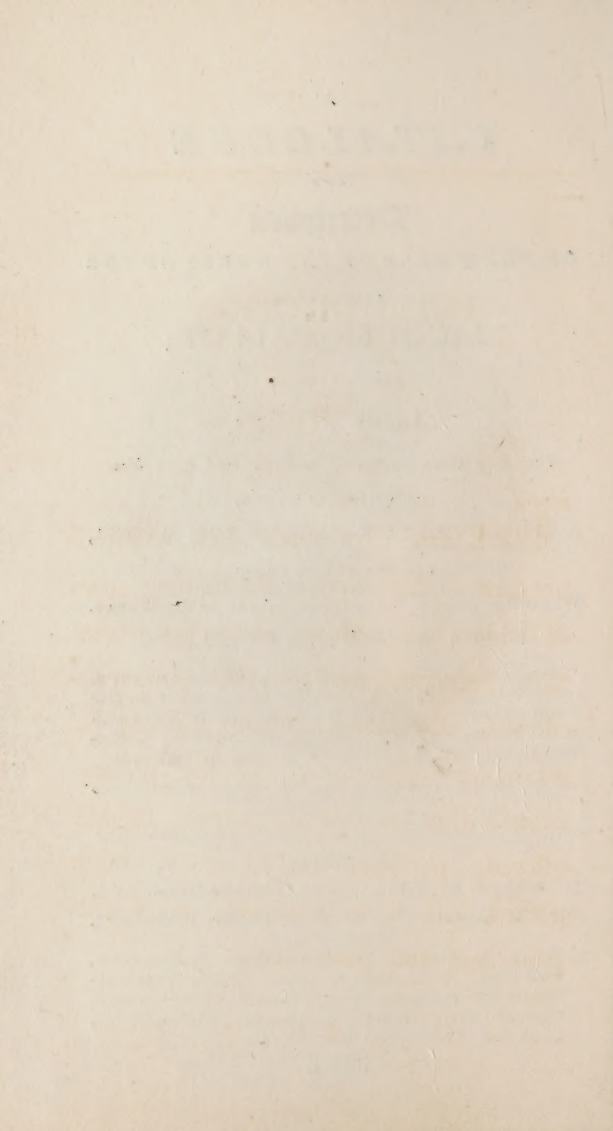
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1804.



INTRODUCTION.

THE arts have made such a rapid progress in this country, during the course of the last half century, and so few works have been published to assist gentlemen of taste, and connoisseurs in forming or arranging collections, that the present contribution towards this purpose, though offered, perhaps, at an unfavourable period, will, it is presumed, meet with patronage and protection.

In consequence of the great influx of riches into *Great Britain*, objects of curiosity are eagerly sought after, and often purchased at very high prices; and to those whose affluence enables them to gratify this taste, the formation of collections is not only an innocent, but a useful amusement, as it tends to encourage the arts, and to excite a laudable spirit of emulation among young Artists, who, when they see so much value set on productions of others, will naturally be induced to exert their talents to render their own worthy of preservation.

Some find great pleasure in purchasing portraits to illustrate GRANGER, PILKINGTON, &c. others collect topographical

antiquities, &c. for PENNANT, LYSON, and other county historians; and some amuse themselves by collecting specimens of the works of the numerous Engravers, from the earliest period to the present day, to illustrate STRUTT, and other authors. To such collectors, who wish to form genuine and choice sets, or parts of sets, of the works of eminent masters, descriptive catalogues must be particularly useful, especially if their works are numerous. This has been fully evinced by the publication of works such as those above-mentioned.

I am happy in having this opportunity of laying before the public, what has long been wished for, a complete Catalogue and Description of the numerous

and valuable Works of Callot. No such list has ever appeared in the English Language; and those in French, by GERSAINT, and FLORENTE LE COMTE, are well known to be very imperfect.

The author of the manuscript from which the present Catalogue was translated, is a countryman of CALLOT's, and an Artist of considerable abilities, who obtained access to the most valuable collections in *France, Holland*, and other countries, and who therefore had an opportunity of rendering it not only complete, but correct.

My chief objects have been correctness, and a proper arrangement of the different subjects. I claim no merit as

a translator, having only an imperfect knowledge of the French Language; some trifling mistakes therefore may perhaps be found; and though in this humble part of the character of an author, I have no anxiety for fame, should this plain monument be erected in *Imperial Britain*, to the memory of so great an artist, I shall esteem it an honour, and shall think myself fully compensated for my labour, by having my name handed down to posterity in some obscure corner, under that of the great CALLOT.

A
BRIEF ACCOUNT

OF THE

LIFE

OF

JACQUES CALLOT,

WITH

CURSORY REMARKS ON HIS WORKS.

THIS justly celebrated Artist, the son of JOHN CALLOT, Herald of Arms, was of a noble family, and born at *Nancy*, in *Lorraine*, A. D. 1593. His passion for the arts was so strong, that contrary to the inclination of his.

parents, he resolved to pursue them. Accordingly, at the early age of twelve, he formed the determination of going to *Italy*, without acquainting any one of his intention, in order to improve himself, and to see the many curiosities there he had heard so much talk of; and secretly departed from his father's house. But having no money, he joined himself to a travelling company of *Bohemians*, and being arrived at *Florence*, he was taken under the protection of an officer of the Great Duke, who placed him with REMIGIO CANTAGALLINA; under whose inspection he copied the works of the GREAT MASTERS, in order to acquire facility in the art of designing, and a proper taste. When he left *Gallina*, he pursued his journey to

Rome, where he was met by some merchants from *Nancy*, who knew him, and took him with them back to his family. Here, however, he did not long remain, his ardour was not thus easily to be suppressed; for in order to complete his darling studies, he made a second elopement, but was discovered by his elder brother at *Turin*, and was a second time brought back to *Nancy*.

His father, now finding that it was impossible to subdue his inclination for the arts, and his passion for visiting *Rome* being still as warm as ever, reluctantly yielded to his solicitations, and permitted him to set out for *Italy* the third time, in the suite of a gentleman whom the DUKE OF LORRAINE sent to the POPE.

Being arrived at *Rome*, he applied himself assiduously to drawing, under GIULIO PARIGII; after which, desirous of acquiring facility in handling the graver, he entered the School of PHILIP THOMASSIN, of *Troyes*, in *Champagne*, who had settled in that city; but upon some disagreement between them, and having greatly improved himself, he went to *Florence*; where he was particularly noticed and employed, by the GREAT DUKE COSMUS the Second, together with several other excellent workmen. CALLOT at that time began to design in miniature, and had so happy a genius for it, that he soon became incomparable in that way.

At this city it was that he began first to etch, because this was both the quickest way of working, and gave more strength and spirit to the performance; here he executed several small subjects with great success. Upon the death of the GREAT DUKE, his patron, he began to have thoughts of returning to his own country; and about that time PRINCE CHARLES coming through *Florence*, and being uncommonly struck with some of his curious pieces, persuaded CALLOT to go with him to *Lorraine*, and promised him a good salary from his father-in-law, HENRY, the reigning Duke. CALLOT attended him, and had a considerable pension settled upon him; he then went to *Nancy*, where he married a gentlewoman of distinction, A. D. 1625, being

then 32 years of age. His reputation was now spread all over Europe, inso-much that the Infanta of *Spain*, ELIZABETH CLARA EUGENIA, sent for him to *Brussels*, at the time the MARQUIS DE SPINOLA was besieging the town of *Breda*, to draw, and afterwards engrave the taking of that town, which he accordingly performed.

In the year 1628, he went to *Paris*, where he engraved for LOUIS XIII. the *Siege of Rochelle*, that of the *Island de Rhé*, &c. After he had been amply recompensed by that Monarch, and refused very advantageous offers for his further services, he returned to *Nancy*; where he followed the business of engraving so assiduously, as to leave

behind him 1450 pieces of his own doing; a prodigious number for so short a life as his!

He was a great favourite of the DUKE OF LORRAINE, who not only frequently honoured him with his visits, but even condescended to learn to draw under his instructions. The troubles arising afterwards in *Lorraine*, which concluded with the siege and taking of *Nancy*, by the KING OF FRANCE, occasioned his forming the resolution of returning to *Florence* with his wife; but he was prevented from putting it in practice by death, March 28, 1635, being then 42 years of age.

“ The fertility of invention,” (says Strutt) “ and the vast variety which are found in the works of this excellent artist, are very astonishing. One could hardly have supposed it possible, to combine so great a number of figures together as he has done, and vary the attitudes without forced contrast, so that all of them, whether single figures or groupes, may be easily distinguished from each other, even in the masses of shadow ; especially when we consider, that they are often minute even to admiration. He generally, (in his larger prints especially) raised the point of sight to a considerable height in his compositions, to afford a greater space for the figures, and consequently a greater scope for his inven-

tion. In that charming print called the PUNISHMENTS, the number of figures he has introduced is wonderful; all of them dispersed in different groupings with the greatest judgment, and the actions of the smallest of them in the distance seem conspicuous, though the largest figure in the fore-ground, scarcely exceeds three quarters of an inch. The same may be said of the FAIR, and indeed of many others, nearly equal to them in beauty."

"Where so great a number of figures are introduced in one print, it cannot be supposed that there should be any great general effect, to strike the eye at first sight. On the contrary, in casting it cursorily over the FAIR, the PUNISH-

MENTS, or the TEMPTATION OF St. ANTHONY, one would be at a loss to declare the subject, the whole appears confused, and without harmony: but the trouble of a careful examination is well repaid by the richness, the beauty, the taste, and the judgment we discover in the disposition of the figures, the management of the groupes, and the variety and propriety of the attitudes, which steal as it were upon the mind."

" He engraved in several styles; the first of which was in imitation of his tutor CANTA GALLINA, after which he worked entirely with the graver, but without success. Of this sort are, THE LIVES OF THE APOSTLES, small plates from

LUDOVICUS CIVOLIUS. His next stile was a mixture of the point and the engraver, with coarse broad etching in the shadows: as the CARD PLAYERS, the MIRACLE OF St. MANSUETUS restoring to life the son of KING LEUCORUS; the Virgin seated at a Table with JOSEPH giving drink to the Child JESUS, called the BENEDICTE. But his best manner is that which appears to have been executed with the greatest freedom; by which, as it were, he has expressed with a single stroke, variety of character and correctness of design. He was, according to report, the first who used hard varnish in etching, which certainly is greatly superior to that which was before adopted."

As the life and character of CALLOT is to be found at large in BALDINUCCI, I shall not enlarge upon it, but proceed to the Catalogue and Description of his numerous works.

A
CATALOGUE and DESCRIPTION
OF
THE WORKS OF
CALLOT.

PIOUS SUBJECTS,
IN SETS.

THE IMAGES OF ALL THE SAINTS IN
THE YEAR, ACCORDING TO THE
ROMAN CATHOLIC MARTYROLOGY.
Dedicated to Cardinal Richelieu, in the
year 1636.

This set contains,

1. The whole of the Saints in 476 pieces.
2. The Moveable Feasts, in 13 pieces,
and 3 title pages.

Upon the first title page, are the arms of the
Cardinal Richelieu, very neatly engraved ;
in the second is a long Procession of
Saints and Angels, with Crowns and
Palm Branches, who are about to enter
the Gate of Paradise, where the Virgin
Mother stands to receive them ;

towards the bottom, a label with this inscription, "Non erit ultra mors," &c. The title to the Moveable Feasts is engraved by A. Bosse.

Of this set, is a first edition, with impressions before the writing, and another edition with the French inscriptions only.

2 THE LIFE OF THE VIRGIN, with a title "Vita et Historia B. Mariæ Virginis; Parisiis;" in 14 pieces, including the title and the last plate, with the inscription "Attributa Beatæ Mariæ," which is often wanting, as it is not generally known to form part of the set.

3 ANOTHER LIFE OF THE VIRGIN, described emblematically in 27 pieces; with an embellished title page, with the words "Vita Beatæ Mariæ Virg. Matris Dei Emblematis. Delineat." There are impressions of these before the numbers, and others with inscriptions and verses, in Latin and French, printed on the margin.

4 THE NEW TESTAMENT, in 11 small pieces, and a title, by Bosse. The best impressions of these are before the inscriptions, by Fagnani, and where the Canopy and Friezes of the two Porticos in the plate

of Christ Preaching in the Temple, are not shaded with cross etching.

5 THE LARGE SET OF THE PASSION OF OUR LORD. In 7 pieces. "I have seen (says the author) an impression of the Crowning with Thorns, where the face of Our Saviour was left almost white, and without the Houses to the right; also an impression of the Ecce Homo, before the small figures were engraved on the frieze of the portico, from out of which Christ is coming." Such impressions are perhaps unique.

6 THE SMALL SET OF THE PASSION. In 12 pieces. In the first impressions, the name of Callot is omitted in the print of Our Saviour washing the Disciples Feet, and the writing upon the other plates is in a different hand from that in the common impressions.

7 THE MYSTERIES OF THE PASSION OF JESUS CHRIST, AND THE LIFE OF THE VIRGIN. In 20 very small pieces, 6 of which are small ovals, 7 larger ovals, and 7 circles. The title page, which is larger than the rest, and engraved by Bosse, has the words, "*Variæ tum Pas-*

sionis Christi tum Vita Beatae Mariae Virginis." The first impressions were printed, some on three, and some on five sheets, and afterwards separated by *Sig. Fagnani*.

+ 8 THE LIFE OF THE PRODIGAL SON. 11 plates, in 12mo. The earliest impressions of these are before the letters.

- 9 "GLORIOSISSIMÆ VIRGINIS DEI PARÆ ELOGIUM." 9 plates. In the earliest impressions, the name is wanting on the plate of the Nativity, as also that of the Resurrection; there were likewise some few sets of proofs taken, but they are *very rare*.

+ 10 OUR SAVIOUR, THE VIRGIN MOTHER, AND THE APOSTLES. In 16 plates, of an octavo size, with an embellished title-page, "Salvatoris, Beatae Mariae Virginis, Sanctorum Apostolorum, Icones à Paris, 1631."

+ 11 "MARTYRIUM APOSTOLORUM." The Martyrdom of the Apostles, 16 pieces, 12mo. with an embellished title.

The earliest impressions of these are before the name of Israël, and the numbers in the corners.

12 THE FOUR SMALL BANQUETS.

1. The Marriage of Cana.
2. The Meal at the Pharisees house.
3. The last Supper, and
4. Our Lord with the two Disciples at Emmaus

13 "SCETTA D'ALCUNI MIRACOLI, &c."

THE MIRACLES OF THE ANNUNCIADO.

41 subjects, after different masters.

The first edition was published at Fiorenze,
 " appresso Pietro Cecconelli, 1619."
 The second edition in 1636, with double
 numbers.

14 "DELINEATIONES PICTURÆ, &c."

TWENTY NINE ENGRAVINGS FROM
 PICTURES IN THE CATHEDRAL
 CHURCH OF ST. PETER AT ROME.

The title page represents Our Lord seated
 upon a Triumphal Arch. There are
 some impressions of these, though not
 very common, before the name of Callot
 and the numbers, and others with a
 French Title, "Les Tableaux de Rome,
 &c." But few proofs were taken, they
 are therefore *rare*.

15 THE PENITENTS. 6 upright pieces in
12mo.

1. St. John. 4. St. Magdalen.
2. St. Jerome. 5. Her Death.
3. St. Francis. 6. The Title Page,
by Bosse.
- 16 "LUX CLAUSTRI." Twenty-seven Em-
blems of the Pleasantness of a Religious
Life, with an embellished title.
- + 17 THE SEVEN MORTAL SINS. Upright
pieces, 12mo.
- 18 "ESSEQUIE DELLA REGINADI SPANIA.
Sometimes called "POMPE FUNEBRE."
Engraved after A. Tempesta. 26 plates,
8 only of which are engraved by Callot,
6 by A. Tempesta, 3 by Raphael
Schiaminossi, and the other nine are
anonymous.
- 19 "TRATTATO DELLA PIANTE ED
IMAGINI," &c. A set of 48 figures, &c.
to illustrate a Travel into the Holy Land,
made by a Franciscan Friar, who was
intimate with Callot.

PIOUS SUBJECTS,

SINGLE PIECES.

- 20 **THE RAISING OF LAZARUS.** The same composition (but enlarged) as that which is in the small set of the *New Testament*. It is *extremely scarce*; the Author had seen but one, which was in the collection of M. Silvestre, at Versailles.
- 21 **THE CATAFALQUE OF THE EMPEROR MATTHIAS.** Erected in the Year 1619. An upright folio, at the bottom is written, "Esse Quie Celebrate in Fiorenza." &c.
- 22 **THE PASSAGE OF THE RED SEA.** With a Dedication in Latin.
The earliest impressions are those before the highest wave to the right was cut. It has been copied.
- 23 **"LA PETITE FERME."** The Miracle performed by Elijah, for the Widow of Zarephath; sometimes called the **BARN**, or **THE GLEANING WOMAN**. It is *very scarce*.
- 24 **THE SLAUGHTER OF THE INNOCENTS.** An upright oval, engraved at Florence.

This piece, though but small, contains a multitude of figures.

- 25 THE SAME SUBJECT, SOMEWHAT LARGER. In this, two or three figures about the centre of the plate are altered.

This was engraved at Nancy.

- 26 St. JOHN PREACHING IN THE WILDERNESS.

A middling size oblong piece.

- 27 THE CORN MEASURES. At the bottom, "Qua Mensura," &c.

- 28 THE SCOURGING OF JESUS CHRIST.

This is the same composition as that in the small set of the Passion, with this difference only; in this impression a small figure, to the left side of the entry of the small Tower Gate, is seen picking up some rods.—*Extremely scarce.*

- 29 THE GREAT ECCE HOMO. An upright engraving after Stradano, by Callot, when only 18 years of age.

The earliest impressions of this piece are before the Arms and the words "Cum Privilegio," were engraved.

- 30 LE PETIT PORTEMENT DE CROIX. Christ carrying his Cross, a small oval. It has been closely copied.

- 31 A CRUCIFIX: IN Svo. Below are the Virgin, St. John, and Mary Magdalen, embracing the Cross.—*Scarce.*
- 32 THE ENTOMBING OF CHRIST. After Vent. Salembino. A fine impression of this is *rare.*
- 33 OUR SAVIOUR WITH THE TWO DISCIPLES AT EMMAUS. A variation of the same plate in the four small Banquets; in this one the Arm of the Disciple, to the left side, is not shaded with cross etchings.—*Extremely scarce.*
- 34 ST. PETER. His Martyrdom is seen in the distance; a small piece.
Of this plate are impressions before the mark.
- 35 THE INFANT JESUS SETTING HIS FOOT ON THE NECK OF A DRAGON. Frontispiece to the SEVEN MORTAL SINS.
- 36 ST. PAUL, SITTING. A small upright folio, engraved after A. Bloemart.
- 37 ST. JOHN THE EVANGELIST IN THE ISLAND OF PATMOS. A small plate nearly square. A proof of this, before the small Rock, in the corner to the right, and the letters were engraved, is *very scarce.*

- 38 St. FRANCIS. Holding a Cross in one hand, and a book in the other; very small.
- 39 St. FRANCIS IN A TULIP.—*Scarce.*
- 40 A BUSTO OF St. FRANCIS. A small oval, with the words, “Vera Sancti Francisci Effigies.”
- 41 THE TREE OF St. FRANCIS. A number of Friars are kneeling at the foot of the Tree.
- 42 THE TEMPTATION OF St. ANTHONY. A large and curious piece, well engraved. Dedicated to M. De La Vrilliere, with the arms and some verses in Latin. The first impressions, which are *extremely scarce*, are before the name of Israël, and the date 1635.
- 43 ANOTHER OF THE SAME SUBJECT. Larger and differently composed; on the right side are a number of devils drinking, &c.
- This piece, which was engraved on two plates, the impressions of which were afterwards to be pasted together, was for some time lost; when discovered, it was so corroded with verdigrease, as to render it quite unfit for use. The impressions,

before this accident, are of the *greatest* *rarity*; an impression in the corroded state (though perhaps of no real value) may be termed unique, so very few were printed.

44 THE MARTYRDOM OF St. LAWRENCE.

A small upright oval, with a border.

Impressions before the border was engraved, are *scarce*.

45 THE MARTYRDOM OF St. SEBASTIAN.

In the form of a frieze, with the name of Callot.

The best impressions of this plate are before the name of Israël.

46 St. NICHOLAS PREACHING AT THE

ENTRY OF A WOOD. A beautiful piece; early impressions (which are *scarce*) have a *véry* brilliant effect.

"I have seen," says the author, "a proof of this in the late King of France's Cabinet, before the baptism in the distance was engraved;" this is perhaps unique.

47 THE MIRACLE PERFORMED BY St.

MANSUETUS, *first Bishop of Toul, in Lorraine, who restored to Life a young Prince, the Son of King Leucorus, killed*

by a blow from a tennis ball; a racket is seen lying at the feet of the Prince.

It is said this is the first plate which Callot bit in with aquafortis, but it did not succeed, and he found it necessary to retouch it with the engraver. There were a few impressions taken before the racket was engraved, but they are *extremely scarce*.

48 THE 23 MARTYRS OF JAPAN, CRUCIFIED. A small folio, upright.

49 THE LITTLE PRIEST, or, LE PORTE-DIEU. A small upright, $1\frac{1}{2}$ inch by 1 inch.

An impression of this, before the mark of an hole above the head of the Priest, is *very rare*.

50 A NUN, KNEELING BEFORE A CRUCIFIX. A Latin distich issuing from her mouth: said to be a Portrait of Marie Victoire, Foundress of the Nunnery of the Annunciado, at Genes. Obt. Xbre. 15th, 1617.

51 AN EXORCISM, generally called, *La Possédée*. Engraved after Andre Boscoli.

52 THE COURSE OF HUMAN LIFE, CALLED PURGATORY; also LES PUIITS (THE WELL). A large piece in 4 plates; composed by Bernadino Pocetti, from the idea of Dante.

53 THE RESURRECTION OF OUR SAVIOUR.

54 THE ADORATION OF THE THREE KINGS.

55 AN HOLY FAMILY.

56 THE CONVERSION OF St. PAUL.

57 THE ASSUMPTION OF THE VIRGIN.

The Virgin standing on a Crescent, her mantle supported by four angels; at the bottom are the Apostles standing round her Tomb.

58 St. LIVARIUS, reclining his head upon both his hands; his Martyrdom is seen in the distance.

These last six pieces, are small uprights, in 12mo. very delicately etched; of these, impressions before the writing are *very scarce*.

59 THE CRUCIFIXION OF OUR SAVIOUR BETWEEN THE TWO THIEVES.

A small outline.

- X 60 JUDITH AND HOLOFERNES. A stipple engraving.

These two last pieces are nearly the same size as the preceding six.

SUBJECTS OF THE VIRGIN.

- X 61 THE ANNUNCIATION. The same size as that which is in the set of the Life of the Virgin,* but in this, the Virgin is sitting upon the right side, and the angel is altered.—*It is very scarce, the plate having been lost.*

- 62 THE SAME SUBJECT, REVERSED. In this, the Angel is altered, and the Holy Ghost is not accompanied by God the Father; some small Angels, a pot of Flowers, &c. are also omitted: this is not so scarce as the former.

- 63 ANOTHER ANNUNCIATION. A variation of the same subject, in the set of the Mysteries,† but in this, neither the casement, nor the joist near the top of the plate are engraved.—*Scarce.*

* See No. 2

† See No. 7

- 64 ANOTHER ANNUNCIATION. "Ecce Ancilla Domini," &c. issuing from out of the Virgin's Mouth. Engraved after Matteo Rosselli, but without the name. —*Very scarce.*
- 65 THE VIRGIN WITH THE CHILD IN HER ARMS, HOLDING AN CRB. A small oval, without the name.
- 66 THE VIRGIN SITTING, KISSING HER CHILD. At the bottom is a Goose, and two other Birds; a small busto: with this inscription, "Nonne duo passeress assuevencunt?"
- 67 AN HOLY FAMILY, AFTER ANDREA DEL SARTO. 4to size.
Of this, were impressions before the name of Callot.
- 68 THE VIRGIN SITTING AT THE FOOT OF A TREE, ACCOMPANIED BY THE INFANT JESUS, AND St. JOHN. After Paul Farinati.
- 69 THE VIRGIN, HOLDING THREE EARS OF CORN, APPEARING TO AN HUSBAND-MAN, with this inscription, "N. Dame des trois Epies." Without the Engraver's name.—*Rarissimo.*

- 70 AN HOLY FAMILY. With this inscription on the margin, "Minor servi et Majori," &c.
- 71 ANOTHER HOLY FAMILY. Engraved after Sadeler. An oblong oval.—Impressions before the name are *very rare*.
- 72 THE BENEDICITE; called also, THE GRACE; The Holy Family seated at Table, Joseph giving drink to the Child Jesus. A circle in a square; an etching retouched with the graver. On the margin is written, "Eia age Care Puer, &c." also, "Jac. Callot, inv. et fecit. Nancy." I once saw an unique proof of this in an unfinished state.
- There is a copy of the above, reversed, which some amateurs ascribe to Callot.
- 73 A SMALL ASSUMPTION OF THE VIRGIN. Called, "L'assomption au Cherubim," because there is a small Cherubim's Head in the middle of the plate near the bottom.
- 74 ANOTHER. A small oval, with "Callot, fec."
- 75 A LARGE THESIS, called, THE TRIUMPH OF THE VIRGIN. An upright piece,

with a dedication to Charles IV. Duke of Lorraine.

The first impressions of this plate are before the name of Silvestre was added, but they are *scarce*.

SETS OF BATTLES, SEIGES, &c.

- 76 THE BATTLE OF MEDICIS. Engraved after A. Tempesta. 15 plates, without either name or inscriptions.

A complete set of these is scarce, because the plate of the Crowning of the Princess of Medicis, is by accident, more *scarce* than the rest, and is often wanting.

- 77 THE MISERIES OF WAR. The large set, dated 1633. 18 oblong pieces.

Of these there were a few proofs taken before the numbers were engraved, and afterwards, some proofs before the letters, or inscriptions.

- 78 THE MISERIES OF WAR. A smaller set, in 7 plates; the title engraved by A. Bosse. These were afterwards re-touched by Clement de Jonghe, and numbered on both sides.

- X 79 MILITARY EXERCISES. 13 small plates; with a dedication to Monsieur De Beaufremont.

The best impressions of these, are those taken before the name of Israël, and the inscriptions were engraved; there are also impressions with the numbers, in 14 pieces. No. 8 was added to the above set, without the name of Israël, which was also written with a pen, in some of the earliest impressions.

- + 80 TWO SMALL BATTLE PIECES. These are sometimes added to the above set.

- X 81 COMBAT A LA BARRIERE, 11 plates; with a title, which has often been re-engraved.

The largest piece of this set with the inscription "Entrée de Monseigneur Henri De Lorraine, Marquis de Moy, &c." has been since cut into 6 pieces.

- 82 THE LARGE SIEGE OF THE ISLE OF RHÉ. In 6 pieces, and borders in 10 pieces more, containing portraits of Louis XIII. Gaston de France, his brother, &c.

- 83 THE SIEGE OF BRED A. In 6 large pieces. With two sheets of descriptions,

in Latin, Spanish, French, and Italian, engraved for Eliz. Claire Eugene, Lady of the Governor of Flandre.

84 THE SEIGE OF ROCHELLE. A similar piece, on 16 sheets.

85 FOUR PLATES OF SEA FIGHTS. With letters of reference to the margin, by way of explanation. They represent several combats against the Turks, and a victory obtained over them by the Grand Duke.

86 FOUR PLATES OF JUSTS, &c.

1. A Plan of the Justs.
2. A Battle in a Barrier. An oval; with this inscription at the top, "Uno degli abattimenti."
3. Several squadrons in a similar oval. "Monstra della guerra d'amore."
4. A great number of Horsemen, running at full speed round a Circle. "Theatre Fatto in Firenze," after Guilio Parigi.
5. Four Triumphal Cars drawn by various Animals, and a long Procession of Figures on Foot, and on Horse. Under the first Car is written, "Carro dell' Asia."

This last plate is not always included in the set.

- + 87 FOUR PLATES AFTER G. PARIGII, OF ENTRIES, BALLETS, &c. IN FIRENZA. Occasioned by the entry of Prince Urbin, the Grand Duke, and several of the Nobility, into Santa Croix. This Feast was called "LA GUERRE D'AMORE."

These four are sometimes added to the above set.

- 88 THE TRAGEDY OF SOLIMAN. 6 large oblong 4to pieces, and a title page, which is in folio, called "Solimann Tragedie, 1620."

- 89 THE INTERLUDES AT FLORENCE. After Guilio Parigii, 1616.

The two last plates of this set are *very scarce*.

- 90 SEVEN PLATES OF JUSTS, &c. Engraved at Firenza, in the same style as the interludes above. Callot's name is on four pieces only.

BATTLES AND SIEGES.

LOOSE PLATES.

- 91 THE ENTRY OF MONSEIGNEUR HENRI DE LORRAINE, MARQUIS DE MOY. The same composition as that which is in the set of the Combat á la Barriere, but larger.—*Extremely scarce*, in good preservation.
- 92 THE ENTRY OF MONS. DE CHALABRE. Smaller than the same entry in the set of the Combat á la Barriere. On the left side is a Rock drawn by Devils and Furies.
- 93 THE LITTLE BATTALION, OR THE REVIEW OF AN ARMY. In the foreground, to the right, is a Figure on Horseback. Svo.
- 94 THREE SOLDIERS ON HORSEBACK, AND A GROOM HOLDING AN HORSE. In the distance, to the right, is seen a Town on fire.
- 95 A GENERAL IN A HAT WITH FEATHERS, HOLDING A STAFF OF COMMAND. A routed Army in the distance to the right.

- + 96 A LANDING OF TROOPS ON THE ISLAND OF RHÉ. An oblong piece in a cartouch.
- + 97 BATTAGLIA DEL RHÉ TESSI, E DEL RHÉ TINTA. Generally called, L'EVANTAIL; or, THE FAN. It represents some grand Fire Works, at Firenze, on the River Arno.
- + 98 THE COMBAT OF VEILLANE, NEAR TURIN, BY MONS. DEFFIAT; with his Portrait at the top of the plate. A very large piece.—Without name.
- 99 TWO SEA PIECES. Oblong—very well engraved.
- + 100 THE PUNISHMENTS; *wherein is seen the Execution of several Criminals.* An oblong 4to. On the top is written, "Supplicium Sceleri Frænum," and eight French verses on the Margin.

The marks of the best impressions of this admirable plate are, a small square Tower, which appears above the Houses in the back ground towards the left, and a very small Image of the Virgin, placed in an angle of the Wall, near the middle of the print.—Such an impression is *very rare*.

SETS OF GROTESQUE WORKS,

AND

PIECES OF FANCY.

- 101 THE FANTASIES. 14 plates; with two title pages, one of which is dated 1635. The earliest impressions are, before the marks, and letters upon the title, &c. were engraved.
- 102 "CAPRICCI DI VARIE FIGURE DI JACOBO CALLOT IN AQUAFORTI IN FIER." With a dedication to Prince Laurent, of Medicis. 50 plates, with a title page.
- 103 ANOTHER SET OF THE ABOVE. These are not so well engraved; at the bottom of the title is written "Ex. Nancy."
- 104 VARIE FIGURE DI JACOBO CALLOT. 17 plates, with two title pages.
The first title represents a Printseller, spreading his collection upon a Table before a company, some of whom are purchasing of him; upon the other, are two Figures, a Man and Woman, with the word "Fecit."

X + 105 "BALLI DI STEFFANIA." 24 small plates, with an embellished title page. Each plate contains three Figures in front, and some smaller ones in the distance; those impressions which have the address of G. Valck, have been retouched.

+ 106 "VARIE FIGURE GOBBI DI JACOBO CALLOT FATTE IN FIRENZA. Called also, THE PIGMIES. 22 small plates, engraved in 1616. In the title page is a Figure shewing his Posteriors.

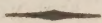
A complete set of these, should include a duplicate of the Figure in a large Hat and Feathers, which Callot re-engraved, the first plate having been lost; an impression of it is therefore scarce.

In the first plate, this figure sets his right foot forward, and in the second, his left.

+ 107 "CAPITANO DE BARONI." A collection of Paupers, Cripples, &c. 25 8vo. plates.

+ 108 THE TRAVELLING GYPSIES. 4 large oblong pieces, with French verses underneath. These have been copied, but the originals are easily distinguished.

- 109 FASHIONS OF THE NOBLESSE. Twelve 8vo. pieces, with some pleasing subjects in the back ground.
- 110 Four unfinished plates of the same size, in the same manner, but without the subjects in the distance.



FANCY, GROTESQUE, AND PROFANE SUBJECTS.

SINGLE PIECES.

- 111 THE BRELAND, OR THE PRODIGAL. A night piece; called by some *The Gamesters*, or the *Card Players*. An oblong oval, well engraved; an inscription round the margin, "*Pellicis hinc Modulis*," &c. with Callot's name.

A copy of this the reverse way, is, by some amateurs, ascribed to Callot.

- 112 THE PANDORA. An Assembly of the Gods: Jupiter holding a Thunderbolt. An impression before the thunderbolt was engraved, is very scarce.

113 LA FILEUSE, OR THE SPINSTRESS.

This is perhaps unique.

Some years ago the author saw one in the superb cabinet of M. Coster, at Nancy, but does not recollect it sufficiently to give an exact description of it.

114 A WOMAN SITTING IN A FIELD, holding her Child in her Arms; and another Child under a Tree, eating Fruit. A small piece.—*Rarissimo*.

115 TWO WOMEN SPINNING. A small piece, engraved with much taste and spirit; Callot's name in large letters in the left corner.

116 TWO LADIES WALKING. One brought more forward than the other.

117 TWO WOMEN IN DUTCH HABITS. One finished, the other only an outline. 12mo.

118 THE GARDENER'S WIFE. The same size as the above. A Woman in the foreground on one side; on the opposite side, an Ass. A Landscape in the back-ground.

119 A CYMBAL PLAYER, WITH A LITTLE BOY. A 4to size, with a very neat back-ground.

120 THE GREAT FAIR. Held seven miles from Firenza. Engraved at Florence, A. D. 1620, and dedicated to the Grand Duke Cosmus de Medicis. A large piece on two sheets.

The first impressions, which are *scarce*, are before the Arms in each corner were engraved.

121 THE SAME SUBJECT. Engraved at Nancy, upon one plate.

As several parts of the first of these two plates, were not equally bitten by the aquafertis, it is difficult to meet with a fine impression. Callot, upon his return to Nancy, re-engraved this plate, but without any alteration. The copy, however, is by no means equal to the original. The first is distinguished from the other by the words, "in Firenza," which appear below, at the right hand corner of the plate. The second has these words in the same place, "Fecit Florientis et excudit Nancei." There is also a large copy of this print, reversed, published by Savery, but the difference is easily

distinguished between it and the true print.

+ 122 THE LITTLE FAIR. Held at Gondrecourt, near Nancy, otherwise called, *The Players at Bowls*; where also some Peasants are represented dancing, &c. The earliest impressions of this, are before the name of Callot was engraved.

This piece is *scarce*, and it is very difficult to meet with a fine impression of it, for the distances, and other parts of the plate, failed in the biting in with aquafortis.

123 A GROTESQUE FIGURE; with a great belly, and a Sabre hanging from his Girdle, with many other Figures. A small piece.

+ 124 TWO BUFFOONS DANCING. Many Figures in the back ground. 4to.

+ 125 A PANTALOOON.

+ 126 A SCARAMOUCHE.

+ 127 A PIERROT. These last three are small folio. In the distant ground of each, is a Theatre, and a number of Spectators. On the first is written, "Jac. Callot. fec. Firenza."

128 A COMBSSELLER. A curious Figure, with a Pack upon his Back, and a Comb in his hand; with a neat back ground. 12mo.

129 THE MAN WITH THE SNAIL'S SHELL. A satirical piece. Engraved without etching; in 4to. A Man is holding a Snail's Shell upon his Finger, and an he Goat standing by him crowned with Snail's Shells. Callot's Name is seen on the Back of a Chair.—It is *extremely scarce*, as it was suppressed at the time of its publication.

There is a copy of it the same size, by Charles David.

130 THE GIANTS. An upright piece.—*Extremely scarce*.

Of this plate, the Assembly of the Gods is the only part engraved by Callot.

131 THE GIANTS THUNDERSTRUCK BY JUPITER. An oblong oval.—*Very scarce*.

132 THE ADORATION OF AN HE GOAT. An oval.

133 AN ALTAR UNDER A CANOPY. At which two small Figures are kneeling.

Another Altar in the back ground. A similar piece.

- 134 A LADY IN A VEIL. Standing before a Throne, upon which an Emperor is seated. A similar piece.

These last three, are generally called the *Three Sacrifices*, or the *Three Ovals*.

- 135 TWO FIGURES. Studies of the Figure in the last plate; in one of them the cloaths of the veiled Figure are altered, and a Dog behind her; the other differs in the veil only.

LANDSCHAPES AND VIEWS.

- 136 THE TWELVE MONTHS. Engraved after Jod. de Mompre.

- X 137 TWELVE VIEWS OF FIORENZA, AND THE ADJACENT COUNTRY.

The title has a View of Fiorenza, with a border, &c. The last plate, which has a View of the Campo Vaccino, is engraved by Silvestre. Ten of them have "Callot in. fe." affixed to them.

There is an impression of the title without

the View of Fiorenza, with the words
 "Diverse Vedute, Designate in Fiorenza, per Jacopo Callot," and lower down, "Israël, ex."

138 THE SEASONS. Four plates, after prints by Sadeler, from Jacques Bassano. *Rarissimo.*

139 FOUR LANDSCAPES.

1. A Farm House.
2. A Sea Port.
3. A River.
4. A Landschape, with a Woman undressing.

140 A LANDSCAPE. 4 in. by 3. With two Pilgrims in the fore-ground. Without the name.

141 A VIEW OF THE NEW BRIDGE, AT PARIS. With the Old Tower of Nesle; an oblong plate; very finely engraved.

142 A VIEW OF THE LOUVRE, AT PARIS. Companion to the above. The earliest impressions of this and the last article, are before the name of Callot.

143 THE LITTLE GALLEY. Of this, are impressions before the View of Paris in the distant ground; and also a finished

impression before the word "Parisiis", and the date: both these impressions are *scarce*.

- + 144 THE TILTING; or, THE NEW STREET AT NANCY. A middling size plate lengthways, in which are introduced many Plays and Justs. It is also called, "*La Carriere*."

- + 145 THE PARTERRE OF NANCY. A large oblong folio. With Players at Football, &c. Some French Verses on the Margin.

The earliest impressions, which are *scarce*, are before the name of Callot.

- 146 THE LITTLE SQUARE, AT SIENNE. With a high narrow Tower.

- + 147 A STAG HUNT. *A very large plate.* Of this brilliant piece are impressions before the name of Silvestre.

- X 148 THE LITTLE ARBOUR. A Feast in an Arbour, before an Inn.

This plate, the last which Callot etched before he died, was bitten with aquafortis, by Collignon, his pupil. On the margin is written, "*La dernier planche*," &c.

An impression, before the French on the margin, is *rare*.

PORTRAITS.

- 149 LOUIS XIII. ON HORSEBACK. A large plate.

The Portrait is engraved by Michel Lasne, and the Battle of Vellane in the distant ground, by Callot.

- 150 BERNARD DUC DE LA VALLETTE ON HORSEBACK. The same size as the above.

This Portrait is also engraved by M. Lasne, and the Town of Metz in the distance, by Callot.

- 151 COSMO III. GRAND DUKE OF TUSCANY. In an embellished oval, large 8vo. An impression before the letters is *very scarce*.

- 152 FRANCISCUS GRAND DUKE OF TUSCANY. 4to.—*Scarce*.

- 153 MARQUIS MARIIGNAN. General of the Troops of the Emperor Charles V. An oval 4to.—*Rarissimo*.

- 154 CAROLUS III. DUKE OF LORRAINE. Small 4to. with some Latin verses, "Heroas referens atavos," &c.—*Very rare*.

- + 155 LOVYS DE LORRAINE, PRINCE OF PHALSEBOURG; ON HORSEBACK. With a Battle at a distance; eight French verses on the margin. Impressions before the letters, are *very rare*.
- 156 DONATUS ANTELLENSIS, SENATOR. 4to. An oval, in a square piece of Architecture.—*Very rare*.
- 157 A symbolical Portrait of CAROLUS DE L'ORME (or LORMEUR). First Physician of Louis XIV. A small embellished oval, in 4to.
- 158 GIOVANO DOMENICO PERI D'ARCHIDOSI; POETA. Embellished with Agricultural and Musical emblems. This plate is generally called *The Gardener*.
- + 159 CLAUDE DERVET. *Painter and Knight*, standing with his Son; dedicated to him by Callot, who was his intimate friend; with twelve verses in French, "le Fameux Createur," &c. There are first impressions before the cross etchings on the front of the Castle in the distance, and without "a Nancy 1632." but they are *very scarce*.

THESES,* ARMS, DEVICES, &c.

- 160 A VERY LARGE EMBLEMATICAL THESIS, in two sheets, of the Son of the Duke de Lorraine. With a dedication to his Father "Francisco á Lotharingia Parenti Optimo." The best impressions are before the name of Israël.
- 161 TEN SHEETS OF GOLD AND SILVER COINS; *Dutch and Italian*, With numbers, &c. "à Paris chez Israël Silvestre, 1662." Engraved at Nancy, for Gaston de France; by Callot.
- 162 PIETY AND JUSTICE CROWNING THE ARMS OF FRANCE. A small oblong piece, with the words, "Pietate Justitia."
- 163 THE ARMS OF FRANCE. In a Cartouch of Pebbles, crowned and surrounded with the Collar of the Order

* The Thesis of the Triumph of the Virgin is placed among the other subjects of the Virgin.

of St. Esprit, in Fiorenza. An upright piece.

- 164 THE ARMS OF THE PRINCE OF LORRAINE. Surmounted with a Crown, and surrounded by Branches of Laurel. An upright piece. "A Nancy."
- 165 AN ESCUTCHEON. With three small Globes, on the highest of which are three Flower-de-luces: on a cartouch surmounted with an antique Crown.
- 166 A COAT OF ARMS. With two Keys in Saltier, crowned with a Tiara; in a singular Cartouch, surmounted with a Crown of Comte.
- 167 ANOTHER COAT OF ARMS. Surmounted with an Angel on each Side of the Cartouch. 12mo. Without Callot's name.
- 168 ANOTHER. Five Stars, surrounded with Branches of Laurel, and surmounted with a Crest, 8vo. Without the name.
- 169 THE ARMS OF THE CARDINAL OF LORRAINE. A Child sitting on each side, one of them holding a Crozier, and the other a Mitre. 12mo.

- 170 THE ARMS OF ALLIANCE OF THE HOUSES OF LORRAINE AND ROHAN. An upright 8vo. with four French verses. “*Tant de marques de gloire,*” &c. in a cartouch at the bottom.

This is generally placed at the beginning of the *Combat á la Barriere*.

- 171 THE ARMS OF DE L'ESCALE FAMILY. Having for Chief, an Eagle with two displayed Heads; lower down a Ladder, the whole surrounded with the Collar of St. Michael. Very small.

- 172 A PRINTER'S FLOWER, or VIGNETTE. In which is a Cherubim's Head ornamented with the Arms of the President of the Collegiate Church of St. Die, in Lorraine, to whom was dedicated the book intituled “*Recherche des Saintes Antiquities de la Vosge.*” 8vo.

- 173 THE GENEALOGY OF THE ROYAL FAMILY OF LORRAINE. On three large plates, forming a large Tree, from which proceed all the different Branches of that House; at the Root of the Tree is the Portrait of PHA-

RAMOND, the first King of France.—
Rarissimo.

- 174 A TREE OF CONSANGUINITY OF THE HOUSE DEL TURCO. With many Troopers, &c. To the right, a View of Florence; above is written, "Fiorenza." Executed with the graver only.—*Rare.*
- 175 A TREE OF CONSANGUINITY OF THE HOUSE OF PORCELET. Surrounded with 33 subjects from the History of that House.—*Scarce.*
- 176 AN ARM PROCEEDING FROM A CLOUD. Holding a Sword with a Banderolle, upon which is written, "Fecit potentiam in brachio suo." This was made use of in the Description of the Combat á la Barriere.
- 177 AN EMBLEM. A Glowing Bush, in a curious Cartouch, with the words, "Ardendo virescit," &c.
- 178 AN ARM WITHOUT ANY DEVICE. This was made use of in the first edition of the Combat á la Barriere.
- 179 A STALK OF A VINE. With a Banderolle, upon which is written, "Carlo

Vitale;" and above, "D'Uno oro giallo sopra vino." Small 12mo.

180 THE GREAT ROCK, OR THE ROCKS.

In this piece are three Rocks arising from the Sea, from behind the highest of which, three Eagles are flying, each carrying a Coat of Arms in its Talons, and bearing between them a Banderolle, upon which are the words, "Nec Inbellem," &c. Large oblong 4to.—*Very scarce.*



TITLE PAGES, OR FRONTISPIECES.

181 AN EMBELLISHED TITLE. "Manuel de Devotion au Ste. Sacrament." An upright piece, without the name.

182 ANOTHER TITLE. With St. Francis holding the Arms of Florence; above is written, "Franciscus filius altissimi, &c." and lower down, "Quinque pro sex tuta protectio, 1621." Without the name.

183 ANOTHER. "Statuti dell' ordine de Cavaliere di Santo Stephano." With Callot's name.

- 184 A TITLE to the Book called, "Premiere partie de la Recherche des Saintes Antiquities de la Vosge." Published at Lorraine, by J. Rüys, and at St. Die, by Jacques Martier, in 1626, 8vo.

In the earliest impressions, which are *exceeding scarce*, the Carpet is white, and the letters S. D. S. H. are wanting.

- 185 A TITLE, called, THE PRETTY GARDENER'S WIFE, or LA BELLE JARDINIÈRE, engraved for "Fiesola distrutta, di Giovan Domenico Peri," or "Kata Costa Poeme." 8vo. Without the name.

- 186 ANOTHER TITLE. "Miracles et Graces de N. D. de bon Secours; Callot, a Nancy, 1630." Small 12mo.

- 187 A TITLE. On which is an Altar, and a Figure of Piety with a Maltese Cross, surrounded with the words, "In hoc signo vinces." Without the name.

- 188 A TITLE called THE ASTROLOGERS several of whom are examining a Celestial Globe; with the words

“Mundum Tradidit disputationibus eorum.” 8vo. With the name of Callot.

189 A SMALL EMBELLISHED TITLE.

“Des Coutumes générales du Duché de Lorraine, en 1681.” Without the name.

190 ANOTHER SMALL TITLE. “Des regles a la Congregation de Notre Dame du College des Jesuites de Nancy.” The subject is the immaculate conception. Without the name.

191 A TITLE called THE HOLY APOCATASTASE. Sermons upon Psalm XXIX. preached at Nancy, by Fr. André L' Ange, “à Paris.” 8vo.

192 ANOTHER TITLE. “Herpalice tragedia di Francesco Bracciolini à Florence, 1613.” with the name of Callot.

193 A TITLE, in which are some Military Trophies, and in the lower part an Escutcheon. An upright piece, unfinished, without any mark or name, but it is without doubt the work of Callot. It is *extremely scarce*.

Of most of these titles are proofs before the letters, but they are *extremely scarce*.

STUDIES, &c.

- 194 STUDIES OF HORSES, DOGS, FIGURES, &c. in outline only. An oblong 4to sheet. Without any name.
- 195 THREE SHEETS OF DIFFERENT SIZES, OF STUDIES WITH THE GRAVER, of several parts of Figures, &c. in the Battle of Medicis.
- 196 TWO NARROW PIECES OF AN IRREGULAR FORM. With 2 dancing Figures.
- 197 SIX SHEETS OF STUDIES, in the manner of the Caprices, on two of which are three Figures, and on the others only two. To four of these the name of Callot is affixed.

These several Study Pieces were not intended by Callot for publication; they were found at the back of other plates of his, by Signor Fagnani.

DOUBTFUL PIECES,

Or such as have been attributed to Callot without sufficient foundation.

198 THE PRODIGAL. An oblong oval. Reversed from the one by Callot (No. 111) but not altered in other respects.

I have placed this among the doubtful pieces, although many connoisseurs of experience ascribe it to Callot, but I think, without sufficient ground, as it does not appear to possess that taste and spirit, for which Callot is so justly celebrated, and which appears so conspicuous in most of his other works.

199 A piece similar to that by Callot, called THE FAN. In this are six Men and Women Dancers, with many Instrumental Performers, and a vast concourse of Spectators; in a Cartouch finishing with Ornamental Fruits and Flowers; it is very well engraved.

Good impressions have not the name of Callot, which more common impres-

sions have, and also the address of Moncornet.—*Rarissimo.*

This is, by some amateurs, ascribed to Della Bella.

- 200 A SET OF CAPRICES, &c. In 15 plates, nearly the same size as the CAPRICES, (No. 102) except one, which is somewhat larger.

These are also, by some, ascribed to Della Bella.

- 201 TWELVE GROTESQUE AND THEATRICAL FIGURES. On 4 plates.

There is good reason to suppose that these are the work of Callot.

- 202 A CHARIOT IN THE FORM OF A GALLEY; Rolling upon Water, with Fire-works proceeding from every part. With an inscription "Carro é amore ridotta in Vascello," in 2 pieces, parts of which are unfinished.

These were found by Sigr. Fagnani, upon the back of other of Callot's plates.

- 203 A VIEW IN FLORENCE. Many Buildings in the back-ground, and a quantity of Figures; in the middle is a Palace, embellished with Tapestry,

&c. hanging from the Windows. 12 in.
by 9. Without name.

Some amateurs ascribe this to Callot,
others, to Della Bella.

- 204 EIGHT LANDSCHAPES. The style in
which these are engraved is somewhat
coarser than Callot's usual manner.
In the title is a Figure of Fame standing
on a Pedestal; in the back-ground a
View of Florence. It is most likely
that they were engraved by some
other persons after drawings made by
Callot.—*Very scarce.*
-

The best Pieces engraved after Callot.

- 205 A PLAN OF THE CASTLE OF MOYEN.
by F. Colignon, pupil of Callot.

- 206 THE IMMACULATE CONCEPTION.

The Virgin on a Crescent sustained by
two Angels, who are crowning her.
On a Cartouch is written, "Gustale
ogni delitia, &c." 8vo. Without
any name.

This is engraved by Canta Gallina,

- 207 THE MAN WITH THE SNAIL'S SHELL.
Engraved by Charles David, from the
print by Callot, (No. 129).
- 208 FASHIONS FOR THE NOBLESSE. 12
pieces. Seven of these are engraved
by Israël Silvestre, and the rest by
Callot: (see No. 109). Upon one of
those by Silvestre, is written, "De-
moiselle Catherine Puttinger, Epouse
de J. Callot, et sa fille."
- 209 A SET OF LANDSCHAPES. After
Callot; finely engraved by Gabriel
Perelle.
- 210 A DESCENT FROM THE CROSS.
This is often added to the large
set of the Passion. Engraved by Israël
Silvestre. *Scarce.*
- 211 TWO PIECES ENGRAVED BY SIL-
VESTRE. One of these represents a
Turk with his Hands behind him, and
the other a Swiss Soldier holding
his Gloves.
- 212 A PALLAS ON HORSEBACK. Holding
a Club in her right Hand. A large
upright piece, by Claude Dervet.
- 213 THE MARTYRDOM OF St. LAURENCE.
An oblong piece.

Of this plate is a *very scarce impression*, in which the Soldier's Pikes are not engraved.

214 A PROFILE VIEW OF THE TOWN OF TOUL, IN LORRAINE. By I. Silvestre. A large oblong piece.

215 VIEWS OF SEA PORTS, AND ROADS WITH SHIPS, &c. One of them is a View of the *Port of Aqua Pulco*; engraved in the manner of Callot. These were done to illustrate a description of America.

THE END.

Of this plate is a very rare impression, in which the Soldier's Pike are not engraved.

214 A. Front View of the Town of Fort, is hereafter, by L. 25. A large oblong plate.

215 Views of Sea Forts, and Roads with Guns, &c. One of them is a View of the Fort of St. Pierre; engraved in the manner of Callot. They were done to illustrate a description of America.

THE END.

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OF

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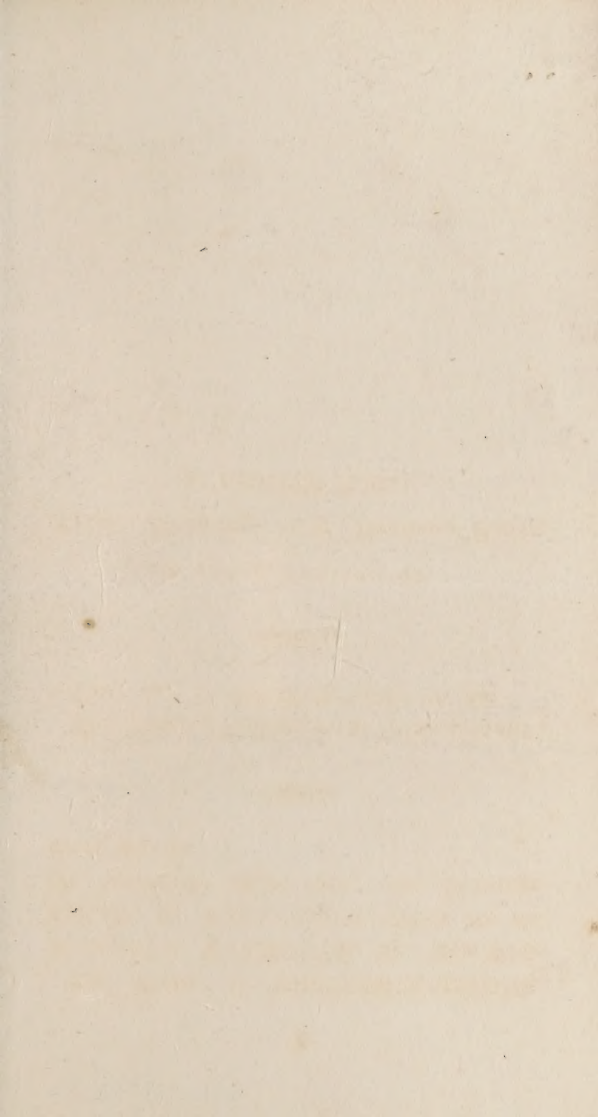
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